

Patron: His Lordship, Most Rev. Dr. Rodgers, Bishop of Killaloe 1100

Kilrush Opera Society

PRESENT

A WEEK OF OPERA

MAY 22nd—MAY 29th

1966 SEASON

LA TRAVIATA

(VERDI)

Monday, May 23, Wednesday May 25,
Friday, May 27, Sunday, May 29

CURTAIN AT 8.30 P.M. SHARP

Souvenir Programme - - 2s.

Acknowledgements

THE Society would like to extend their great thanks to the following who by their assistance have helped us so very much.

To the Arts Council very sincere thanks for their many generous contributions over the years and again this year.

To Messrs Arthur Guinness, Son & Co. Ltd. who have helped us very much.

To the Christian Brothers for letting us avail of any facilities we require.

To Mr. and Mrs. Sherin who over the years have placed at our disposal both their house and their piano at all times.

To Mrs. Tess Hearne for her kindness and help for rehearsals.

The West Clare Drama Festival for the loan of stage equipment.

Our advertisers for their generosity.

All who have lent stage furniture and properties.

The Town Clerk for the use of the Town Hall for orchestral rehearsals.

Mr. Jamo Clancy for the use of the Badminton Hall for scenery painting.

M. O'Sullivan & Sons for their help with advertising, etc.

J. P. Farrell for the use of their premises and telephone for booking.

To all who assisted with scenery, lighting, stage erection, costumes, booking, make-up, stewarding, programmes, raffle, and ice cream.

And lastly to the large number of people who by their voluntary assistance make this week possible.

Chairman's Address

THE Kilrush Opera Society is proud to present a two-opera season again this year.

Mounting opera of a high standard in Kilrush poses many difficulties and now entails twelve months of hard work for the Committee. Not the least of these difficulties is to find the money to ensure that the next season will go on.

In order to preserve the continuity of opera and music in the provinces, it is essential that some State aid be guaranteed to those societies who, by dedication and hard work, have endeavoured to keep theatre alive, despite strong competition from television and other sources.

The Kilrush Opera Society is lucky to have the support of a large number of Patrons and in addition the Arts Council has always been most helpful.

We would like to take this opportunity of thanking them and also the small army of voluntary workers who make this work possible.

Laurence M. Rush

Chairman



GUINNESS

for-tissimo

"Spoken Of Among Their People"

THE Kilrush Opera Society joins its voice with that of the whole nation in paying tribute to the deeds and memory of that gallant band of men who redeemed the soul of Ireland in the glorious, bloody protest of 50 years ago.

We salute in the first place the leaders who, deliberately, and with full knowledge of the consequences for themselves, went into the fight confident that the seed of freedom, dormant for so long, would germinate and grow after it had been nourished by their blood. "Take me away," said Thomas MacDonagh to the Court Martial which sentenced him to death, "and let my blood bedew the sacred soil of Ireland. I die in the certainty that once more the seed will fructify."

We salute, especially, the musician among the leaders, Eamonn Ceannt, the Galway man who had the distinction of playing the pipes before Pope Pius X. With him we couple Thomas J. Clarke and Edward Daly who spent holidays in Kilkee. We mention Con Colbert with special affection because his mother was one of our own—the daughter of Conor McDermott, the famous Cooraclare school teacher. Tomas Aghas, the hero of Ashbourne and later to die on hunger strike, came to West Clare to organise and train the Volunteers after his release from jail. B'lad d'adhann an tine bheo.

In the records of war the men in the ranks who get killed are passed over in a general recognition of their worth and work while special mention belongs to the leaders. This is unavoidable. Let our salute to them, therefore, be all the more sincere. They, too, added their lives blood as fuel to the red blaze of freedom. We honour and pay tribute to all our fighting men of the past from every corner of "this green and misty isle" who sprang to arms and served their country faithfully. To the unknown soldiers—to the myriads of Irishmen, who paid the penalties of a long and righteous contest, be honour and gratitude in the memories of this and future generations.

I bhfaithreas De go raibh siad uile.

"Life springs from death and from the graves of patriot men and women spring living nations."

In Memoriam . . .

During the past twelve months the Society lost two valuable friends by the deaths of William Saunders and Denis Noble.

WILLIAM SAUNDERS, a prosperous businessman, was one of the founder-members of the Society and had a stage part in the original production "The Student Prince" in 1951. From then onwards, until failing health forced his retirement, he concentrated on administrative work and held the position of Hon. Treasurer of the Society. His sound business acumen was put to good use in steering the infant organisation through the difficult formative years. Patrons will remember his pleasant personality and ready smile in the box office in those years. His oft expressed wish was to see the Society reach the stage where it could produce "La Traviata".

He passed away peacefully on Whit Sunday Night of last year, shortly after the final curtain had fallen on the Society's first double-production. This year his ambition is being posthumously realised in the production of the Verdi classic.

DENIS NOBLE, a baritone of world-wide repute, first came to Kilrush for the production of "The Lily of Killarney" in 1959, when, in the role of "Danny Mann" his singing won national acclaim. He took an instant liking to the town and its people and of him it could be truly said "He came, he saw, and was conquered". Despite failing health, he returned again the following year to play the part of "Count Arnheim" in "The Bohemian Girl". Then resident in Dublin, he was made an Associate of the Royal Irish Academy of Music and used his position in this to further the interests of the Kilrush Society whenever possible. He remained a staunch friend of Kilrush Opera up to the time of his death, a few months ago. The echoes of his "I Dreamt That I Dwelt in Marble Halls," and "Can I This Gem Destroy," will long resound in the Mars Theatre.

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KILRUSH

ANY attempt to give an outline history of Kilrush must take cognizance to the fact that Kilrush consists of two towns, one of which we will call "Old Kilrush" and the other "The New Town." The older part of the town would be centered on the old beeham Market—the only market for which there is a patent and the right to collect tolls. This market place is adjacent to what was the "Old Chapel" or the present sawmills. The old town radiated from this centre and took in High Street and the Glen to the North; Chapel Street, Old Grace Street and the lower end of Moore St. to the south, and Burton Street to the west. What remains of those areas are from 200 to 300 years old. Not that every house is that age but the place was populated in the homes that were during that period.

The first known Catholic Church in the old town was built where the present Kilrush churchyard is. The ruin there is its site. It is supposed to date back to St. Senan, but it was used for Catholic worship until it was forcibly taken for Protestant worship in the 16th century. Later a Catholic chapel stood at Malthouse Lane and was in use until the "old chapel" was built, probably in the late seventeenth or early eighteenth century. It continued to serve the Catholic population until 1839 when the present magnificent church was built by Father Kenny, later Dean Kenny of Ennis. The structure minus the spire which was added to the tower by Fr. Kelly at a later date. The dedication sermon at the opening of the church was preached by the celebrated Fr. Theobald Matthew, O.F.M.

Returning for a moment to the layout of the old town, two streets called lanes ran parallel to Chapel Street. They were Malthouse Lane and Ballalley Lane. Russell's Lane ran northwards at a right angle to the end of Grace St. and Stewart Street ran south off Eastern Moore Street. Chapel Street was the residential quarter of old Kilrush and what survives of Merchants Quay was a suburban residential area almost a mile from the old town. Merchants Quay with its storey and a half houses bore a relation to the old town analogous to that of Cappagh to the present town. South and west of Merchants Quay were large stores and a commodious two storey building which served the purposes of an auxiliary hospital of ill-repute during the "bad times" and was later used as a boys national school until 1899. It is now the Marine Products factory.

New Kilrush is approximately 150 years old. Its erection is largely associated with the Vandeleur family. The first member of the name came to Kilrush as a Parson in 1638. He married an

betress and the union laid the beginnings of Vandeleur prosperity. Six generations of the family were identified with Kilrush and their estate there. They were regarded as bad landlords by their tenantry who cordially hated them. The Vandeleur evictions of the Summer of 1837 bear comparison in ruthlessness with those of Clanricarde and Tipperary Town.

The Vandeleur layout of the town was good. The Square afforded ample room for the big markets of former days. The only architectural flaw in the Square is Pattersons stores. They were erected by a Scottish corn merchant in the first quarter of the nineteenth century who did considerable business over a period there. They are unsightly. As the various streets in the town were built they were named after individual members of the Vandeleur family. In recent times other names have been substituted for these. In the town are a number of mills and large stores. Messrs M. Glynn and Sons had a flour milling plant operating for a century and a half; Messrs A. Ryan and Son had a flour mill for a number of years and M/s. O'Doherty & Sons and M. Blunne & Son have saw mills.

The latest industrial development is Ceramos at Cappa. It gives increasing employment, and granted survival of current economic difficulties in the Country, it should be a source of prosperity in the area.

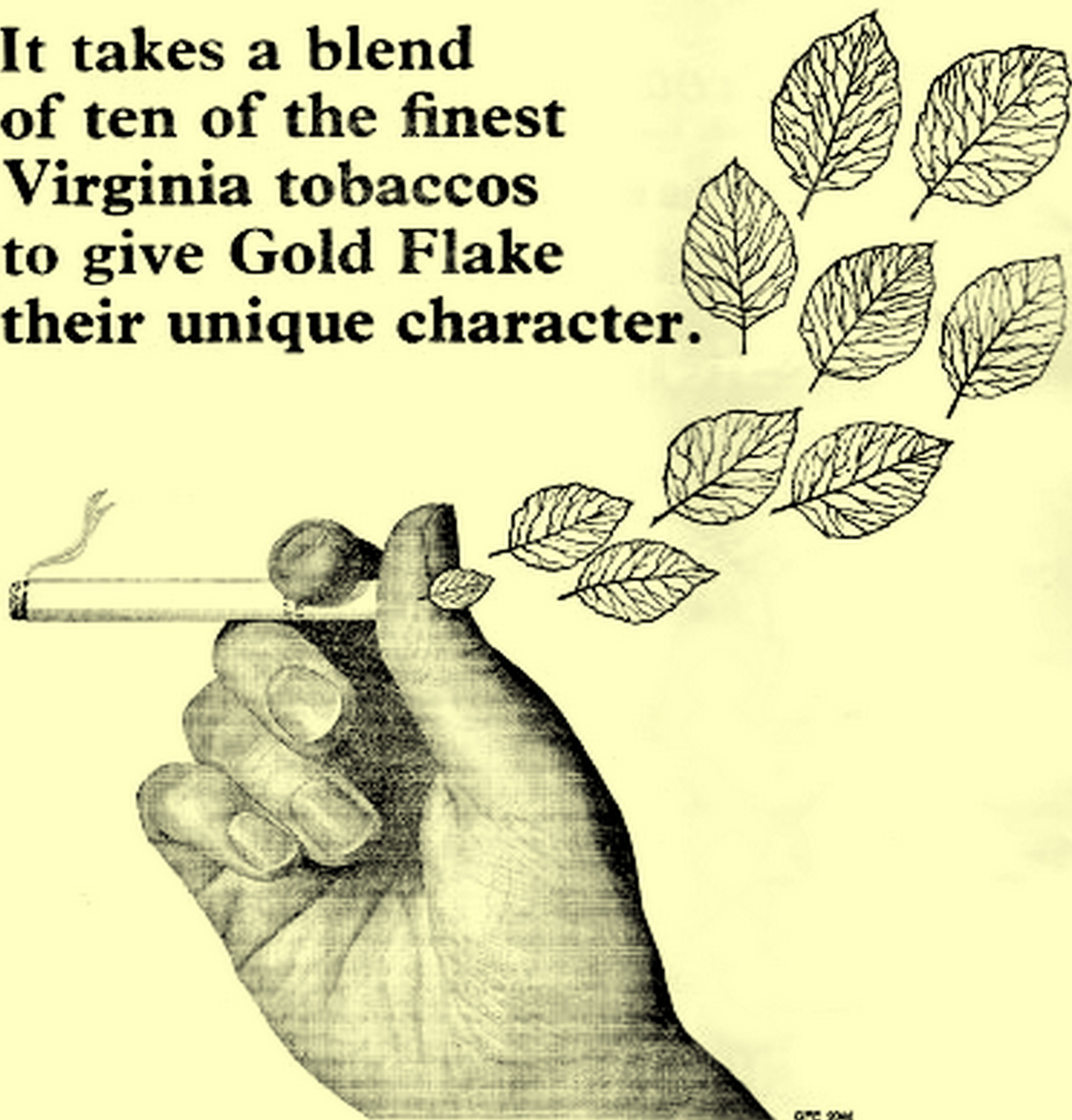
Kilrush is well provided with schools. The Sisters of Mercy have had charge of the girls of the parish for 112 years. The religious and secular education of their pupils has been looked after in a thorough manner. The nuns came to Kilrush in 1854. The convent was built by Fr. Tim Kelly. It is a monument to his zeal and genius. A new convent primary school, costing approximately £80,000, is presently in course of erection. During the past 35 years a secondary education is imparted to the girls of Kilrush and neighbouring parishes.

The Christian Brothers are in Kilrush throughout the past 22 years. During all that time they have been engaged in primary education and since 1879 they have successfully conducted a secondary school. Unique success has been achieved by the Brothers, especially in the field of secondary education, throughout their career.

A well appointed technical school flourishes in the town where boys and girls from the area receive a sound training in every branch of the technical school curriculum.

Much useful work in housing has been done over the years, with the result that Kilrush of 1966 compares favourably with towns of its size in any part of Ireland.

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Behind The Scenes

IT is said of cinema audiences that they never miss the projector operator until they are suddenly confronted in mid-show by the blank screen. In like manner, as we sit in the warm, friendly atmosphere of this theatre watching and listening to the inspiring vocal and musical glamour and spectacle, we are apt to forget all the work that goes on behind the scenes to make such a presentation possible. Let's digress for a minute and take a peep.

Whilst the background work of the Society never ceases, the Annual General Meeting is usually regarded as the start of the season's activities. At this the new Committee which will look after the affairs of the Society for the following twelve months is elected by vote of the members and patrons. Following this, things really get moving. First there is fund-raising. A special sub-committee looks after this aspect, and many and varied means of raising money are resorted to—dances, socials, balled dinners, bingo and what not. The never failing generosity of the patrons is a tremendous help and without it the Society would long since have been forced out due to the monetary factor. The Arts Council, too, has been a very good subscriber over the years.

Then the opera, or in latter times, the operas, must be selected. Banish from the mind any ideas of starry-eyed, long-haired and culture-steeped individuals sitting around staring at the ceiling in an aura of operatic ecstasy. The people who do the selecting are hard-headed businessmen. Many factors are taken into consideration in the selections—voices are obtained and scrutinised—recordings listened to and former producers, conductors and guise artists consulted. The final selection, or selections, will be governed by three factors—productability, entertainment content and cost. This done, the work really commences. Musical Director, Producer, Conductor and Guest Stars must be contacted in various parts of the British Isles and Europe and contracts signed. Arrangements must also be made for a full-strength orchestra. The chorus is re-assembled and training commenced.

All this time the scenery and sets will be under preparation in a studio situated over a local undertaker's premises, and as the talented few who look after this important work come downstairs, having put the finishing touches to a palace and the Michael Angelo shewn on a courtyard in Venice they are suddenly confronted with the morbid in the shape of the undertaker's coffin in the workshop. The production of scenery and sets to exact specification is a work of no little artistic ability.

As Opera time approaches the pace increases steadily. Lighting and stage equipment is ordered and costumes for the men booked. The women's costumes are a do-it-yourself job carried out by the ladies' committee.

And then comes 'D' week—not Opera Week itself but the one preceding it. Anyone connected in any way with opera will nod sadly at

the mention of it. The atmosphere in the theatre at this stage is hard to define but it smacks strongly of the Keystone Cops, Goons, Crazy Gang and Marx Brothers. In no time at all the whole place gets cluttered up with stage equipment, lighting, costumes, scenery, sets, curtains—everything and anything—and in on this unholy mess move the principals, chorus and orchestra—all intent on rehearsal—plus the stage hands, electricians, technicians and worried officials. The object seems to be to get everything into as much confusion as possible. Everything is in everybody's way and seemingly anything that is needed cannot be found. Frantic shouts of 'Don't Panic' are the order of the day, and the Conductor, Musical Director and Leads are likely to be in a frenzy seeking the source of some off-key stuff emanating from the stage only to discover that it is not coming from the chorus but from the stage carpenter who, perched atop the rigging, is having a go at his own version of the 'Drinking Chorus' from 'Trav'.

All the while the Producer is storming all over the place with a determined mein that suggests that if everybody does not do a lot better, but quickly, he will throw the lot out in the street and settle for the Beatles, and the Secretary vows that he'll strangle somebody if the programmes do not arrive in time.

But by some miracle wrought by some operative-minded celestial spirit everything is alright on the day, and as the opening curtain is got ready the principals, chorus and orchestra prepare for the great opening scene. Everybody smiles at everybody else with a 'we know it would work out alright' look, even though it is not unknown at this late juncture to hear a banshee-like wail of 'they've forgotten to send the . . . spots'—the cry of a stricken stage-manager. But spots or no spots the show must go on.

Throughout Opera Week an army of helpers are still at it. Underneath the stage the ladies' committee will be providing teas for all connected with the show. In the hall itself the House Manager and his many stewards will be seeing that everybody is properly seated—a worried frown in this department indicates that someone has occupied the wrong even-and-sixer and refuses to be moved with anything less than a bulldozer. Scene shifters and riggers prepare for quick scene changes to keep things moving smoothly and other callers and helpers keep the choruses at the ready and the prop-men ensure that everything is in its proper place. High up over the stage in an orbital and most precarious position sits the fellow who orientates the spots, whilst underneath some temperamental soprano gazes aloft and hopes that if his moment of re-entry must come it will not be during her favourite aria.

But our real sympathy must lie with the chap who stands in the wings manipulating the mazes of switches on his master-board—he has been literally on stage since the first production in 1961 and he hasn't seen an opera yet.

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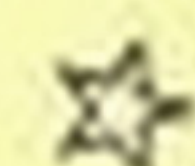
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beneath: it is
twice blessed;
It blesseth
him that gives
and him that
takes*



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History of The Kilrush Opera Society

IN the Spring of 1961 an enthusiastic lover of classical music, a member of that famed teaching order, the Christian Brothers, Rev. Bro. Gleeson, embarked on a great venture. Even though faced with many difficult problems, he formed a small committee, collected vocal talent and willing workers and thereby founded the nucleus of our Society.

The first production was *The Student Prince*. In those early days the Society was fortunate in having local talented singers such as Josie O'Donnell, Jackie Culligan and Denis Egan. Starring with them was Josephine Scanlan, a young and talented Limerick Soprano, who was then on the threshold of a most successful career. The production proved very popular and was voted by all a tremendous success. Opera had begun in a small town and everything augured well for the future.

Next came *The Desert Song*, and the enthusiasm and co-operation of all ensured another great success. Here again, we saw Josephine Scanlan return to fill the main female role.

We of the present society of 1966 salute our stars and founder members of those days. For a short period opera lapsed, but in 1963 another venture, *New Moon*, was successfully produced under the leadership of another townsman, then a clerical student and now Rev. John O'Brien. This time the services of singers from cross-channel were engaged for the main roles, in the persons of Patricia Baird and Thomas Round.

The next production followed in 1964. It was the ever-popular *Rose Marie*, where Lisbeth Lennon excelled with a local chorus which was by now acclaimed by all as firmly established.

1965 saw the production of Wallace's *Maritana* and the return of Lisbeth Lennon in the name role. The cast on that occasion included such famous singers as Janet Howe, Kenneth McDonald and John Hauxwell.

The 1966 season saw the production of *The Daughter of the Regiment* with such prominent

singers as Alma Cassari, Ronald Lewis, Kenneth McDonald, Johanne Peters and Margaret Nibbett. But 1968 was to bring an opera which had a very special significance for the West Clare audiences, namely *The Lily of Killarney*. It has been voted as one of the most successful ever produced by the Society. On that occasion, Veronica Dunne, one of Ireland's great operatic singers, sang the name role, supported by the late Denis Noble, and also by Kenneth McDonald and Janet Howe. In this opera also were local singers Jackie Culligan and Gerry Clancy, who took major roles and acquitted themselves admirably among "the greats".

1960 saw the production of *The Bohemian Girl* with Estelle Valery, Brychan Powell, Janet Howe and Denis Noble taking the main roles. This opera also proved a great success. Now the Society entered on the ambitious task of producing Grand Opera and for its 1961 season produced *Faust*, with a cast of international fame. Following this success the Society embarked on yet another Grand Opera, viz., *Lucia Di Lammermoor*, in 1962. This production once again saw stars of international repute and the high standard of the entire cast was acclaimed by all.

The Society, for its next production, embarked on the difficult task of staging *Carmen*. Here audiences were enraptured by the superb singing of such artistes as June Barton and Veronica Dunne.

1964 gave us *Tosca* with a brilliant cast including Victoria Elliott, Veronica Dunne, David Parker, Edward Byles, Gwyn Griffiths, Geoffrey Chard, Evan Thomas and Michael McCann, the Limerick baritone.

Then came 1965 when the Society presented its first double production, *Maritana* and *Rigoletto*. These productions marked the culmination of the Society's upward climb, and the dawn of a New Era. Gwyn Griffiths will long be remembered among lovers of opera for his portrayal of Rigoletto on that occasion. This present year, 1966, we proudly present Donizetti's comic opera, *Don Pasquale*, and Verdi's classic, *La Traviata*.

Officers and Committee

PRESIDENT: VERY REV. PETER CANON RYAN, P.P., V.P.

CHAIRMAN: MR. LAURENCE RUSH

VICE-CHAIRMAN: MR. MAURICE COUNIHAN, B.D.S.

HON. SECRETARY: MR. CECIL O'CARROLL HON. TREASURER: MR. W. HERRNE

HON. ASSISTANT TREASURER: MISS EILEEN LYNCH

HON. RECORDING SECRETARY: MR. JAMES T. McGUANE

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STORY OF THE OPERA

A STORY of the tragic romance of Violetta Valery, a beautiful courtesan of Paris, and Alfredo Germont, a sincere and poetic young man of a respectable provincial family.

ACT 1—Scene: A salon of Violetta's house in Paris.

Violetta is giving a party for her friends in her richly furnished drawingroom. A stranger to their world is introduced by Gastone, one of her friends. He is Alfredo Germont, a young man who is deeply in love with her. Violetta cannot take him seriously but expresses a wish to hear him sing a toast. He then begins the "Brindisi." The music of an orchestra is heard from an adjoining room and the guests prepare to adjourn for dancing. Suddenly Violetta is overcome with an attack of faintness but recovers and requests her friends to leave. Alfredo, however, stays behind and declares to her the love which he has felt since he first saw her. She promises to see him the following day. The guests return and bid their hostess "good-night." When she is alone, Violetta asks herself whether or not this young man is the one who can really love her. Suddenly her mood changes: this dreaming is folly; she must be free for there can be no true love in a life like hers, devoted only to pleasure.

ACT 2—Scene: A country house near Paris.

Alfredo has taken Violetta away from her life in Paris and he sings of the great happiness they have found. He is dismayed to learn from Annina, Violetta's maid, that Violetta has been selling her possessions to pay for their life together. He immediately leaves for Paris to raise money. Violetta enters with a letter from Flora inviting her to a party in Paris with all their old friends, but she has turned aside from that life and will not accept. A visitor is announced—it is Alfredo's father, Giorgio. He has come to plead for his daughter's happiness, for her impending marriage is threatened by Alfredo's affair with Violetta. Giorgio is at first peremptory but is forced to recognise Violetta's dignified assurance and begins to sing more tenderly to her of his daughter. At first Violetta refuses his request, but he warns her of the inevitable passing of time that will take both her looks and Alfredo from her. Sadly she agrees to give up Alfredo. She asks him to embrace her as a daughter and begs him one day to tell Alfredo of her sacrifice. When Giorgio is gone, she scribbles a note to Flora accepting her invitation and begins another letter to Alfredo when, suddenly, he reappears. He tells her that his father is coming to see them and that he will surely love her when once he sets eyes on her. Violetta asks Alfredo to say that he loves her and then she runs from the room in tears. A moment later a servant enters and hands Alfredo Violetta's letter—she loves him no longer. His father enters and tries to comfort his despair and begs him to return to his home in Provence. Alfredo then leaves for Paris to seek revenge on Violetta at Flora's party.

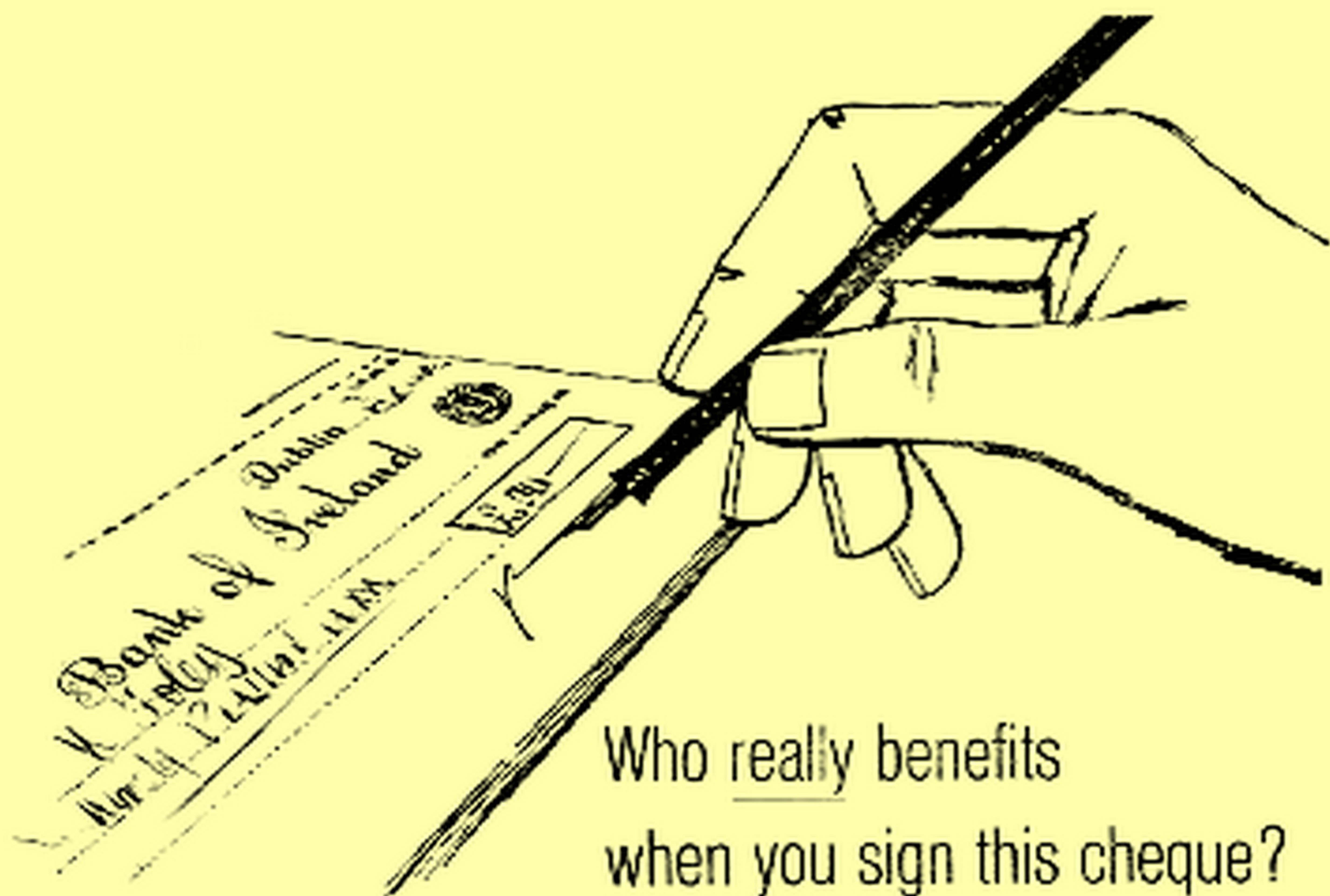
ACT 3—Scene: Flora's Salon in Paris.

Flora's party offers all sorts of entertainments—gambling, singing and dancing. Firstly a band of gypsies sing and dance. Then Gastone and his friends take up the entertainment dressed as matadors and Picadors. Alfredo arrives and sits at one of the card tables where he begins to play with great success. Violetta arrives on the arm of the Baron Douphol who challenges Alfredo to a game. When Alfredo continues to win, Violetta sends him a message to come and speak with her. She warns him not to provoke the Baron to challenge him to a duel. When Alfredo asks her whether she is in love with the Baron, she remembers her promise to his father and replies that she is. Alfredo calls the guests together and, shouting insults at Violetta, throws his winnings in her face, and calls them to witness that he has paid for their life together. As Violetta falls fainting, Giorgio enters and renounces his son for insulting a woman in public.

ACT 4—Scene: Violetta's bedroom.

Violetta is dying from consumption, and it is clear to her doctor that she has but a few hours to live. However, he tries to cheer her. When she is alone she reads again the letter she has received from Giorgio telling her that Alfredo now knows of her sacrifice, and that they are coming to ask her forgiveness. "Too late" she sighs and, thinking of her past happiness with Alfredo, asks Heaven for forgiveness. It is carnival time and the sound of revellers echoes in the street below. Annina hurries in with the news that there is a visitor. It is Alfredo. The lovers are re-united and Alfredo suggests that they leave Paris for the calm of the country. Violetta is exhausted by the emotion of this reunion and has not the strength to dress herself. "Why must I die so young" she cries. Alfredo sends Annina for the doctor and he arrives at the same time as Giorgio who gives her his blessing. She gives Alfredo a locket for the girl who will one day be his bride. Her pain seems to vanish suddenly and as she feels her strength returning she rises to greet life once again. Within seconds she falls back, lifeless.

(Story compiled for publication by Mr. Paddy Ryan, Kilrush)



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LA TRAVIATA

AN OPERA IN THREE ACTS BY VERDI.

First produced March 6, 1853, in Venice.

Dramatis Personae

VIOLETTA VALERY, a courtesan	PAULINE TINSLEY
FLORA BELVOIX, her friend	AGNES DOYLE
THE MARQUIS D'OBIGNY	EVAN THOMAS
BARON DOUPHOL, an admirer of Violetta	CHARLES CLANCY
DOCTOR GRENVIL	ARTHUR PARRY
GASTON, Viscount de Letorlières	JOHN MURPHY
ALFREDO GERMONT, Violetta's lover	DAVID PARKER
ANNINA, Violetta's maid	AGNES DOYLE
GIUSEPPE, Violetta's servant	JACK McGRATH
GIORGIO GERMONT, Alfredo's father	JOHN HAUXVELL
A COMMISSIONAIRE	PADDY O'MALLEY

Servants and Guests in the houses of Violetta and Flora.

Gypsies and Guests.

Time: 1840.

Place: Paris and the neighbourhood.

TEN MINUTE INTERVAL BETWEEN EACH ACT

Conductor	NICHOLAS BRAITHWAITE
Producer	HARRY POWELL-LLOYD
Director of Choral Training	JOHN D. PARRY

Chorus

Sopranos: Ann Roche, Marion Conway, Breda Roughan, Tess Walnutt, Patsy Pryle, Corn Culligan, Jane Humphries and Ann Walsh.

Contraltos: Patsy Buggle, Agnes O'Reilly, Margaret Hogan, Peg Martin, Violet Haulihan and Margaret Rush.

Tenors: Jack McGrath, Paddy Mulnerney, Jack Fennell, John Carmody, Joseph Kiely, Jerome Finnucane, Michael Ryan and T. A. Reidy.

Bases: Paddy O'Malley, Sean Shalloe, John Roughan, Eugene O'Mahony and Peter Nugent.

Orchestra

LEADER: Brendan O'Reilly; **Violins:** Mrs. Rathbone, Camilla O'Connell, Camilla Allison and Ethel Thwaites; **Viola:** Margaret Healy; **Cello:** Cecily Hake; **Double Bass:** Blaise Cleary; **Pianos:** Jennifer Grocock and Doris Keogh; **Guitars:** Peter Wright and J. Daly; **Oboes:** Christine Greer and Kevin Kavanagh; **Baroon:** Clare Keall; **Horns:** Ted Egan, W. Moore; **Trumpet:** Bill Houghton; **Trombone:** Brian Jacob; **Tampan:** J. Bonnie.

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Inis Cathaigh

WITHIN a few miles of Kilrush, in the Shannon Estuary, lies the picturesque island called Inis Cathaigh, famed for many centuries as a seat of learning and culture. Here the patron saint of our parish, St. Senan, after many years of religious labour in foreign lands, settled down in his native surroundings, to continue his mission at the age of 52. The year was 540 A.D.

The monuments and ruins that still exist there bear testimony to its pre-eminence in former days. At present there are six buildings and the remains of others are discernible. Of these the Cathedral Church of St. Mary's is the largest. Nearby stands the ruins of Teampall na Marbh (church of the dead). Here also stands the ruins of Teampall Sheanain, and beside it is St. Senan's bed, where, it is believed, the saint is buried. In the centre of the island are the ruins of the Angels Church. Lastly, there is an imposing round tower, in a perfect state of preservation, standing 115 feet high.

During the Danish invasion of Ireland the island suffered many ruthless attacks, and later a somewhat similar suppression occurred at the hands of the Saxon. During the latter period Inis Cathaigh witnessed the embarkation of forty-two monks who had been given a safe conduct out of the country by Queen Elizabeth, but were afterwards flung into the Atlantic. History records many such sad events in those bygone days.

St. Senan died on March 1 580 A.D. and was succeeded by many bishops on the island until 1188, when it ceased to be a diocese. Its last bishop was Hugh Behan. After this a Collegiate Church was established there and consisted of a prior and 24 canons. It lasted until the suppression in the reign of Queen Elizabeth. She, the Saxon monarch, handed over the island to the Limerick Corporation and this body retained ownership up to the 19th century.

The island was then and for long afterwards thickly populated. Many of these became seafaring men of repute and several settled down in distant lands. Others, finding the island life too arduous and too isolated, came to live on the mainland. Consequently, the inhabitants of the island today are few, but time cannot alter this picturesque and hallowed spot, which was once an island of living saints and scholars.



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Director of Choral Training



TRAINED at the Royal Academy of Music and at the London Opera Centre, MR. JOHN PARRY is an outstanding young musician of experienced capabilities in the art of accompaniment and teaching. In his first visit to Kilrush, and Ireland, he has spent an enjoyable time in the last five weeks prior to the production teaching the chorus for both operas and is seeing as much of Ireland as possible. MR. PARRY hopes to do more and more work in accompanying lieder and teaching opera, but would also like to give small recitals or lecture-recitals and perform piano concertos when time permits. He has already accompanied at the Wigmore Hall, London, and been asked back to teach at the Opera Centre, and at the age of 23 has several solid years of work behind him, and the prospect of an excellent future career in music.

★

Stage Manager LAURENCE M. RUSH
Costumes MESSRS GINGS (Dublin)
and Ladies Committee
Period Furniture M. BRODERICK (Killarney)
Scenery and Settings MISS EILEEN LYNCH
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1966 SEASON

DON PASQUALE

(DONIZETTI)

Sunday, May 22, Tuesday, May 24,

Thurs., May 26, Saturday, May 28

CURTAIN AT 8.30 P.M. SHARP

Souvenir Programme - - 25.

DON PASQUALE

A COMIC OPERA IN THREE ACTS BY DONIZETTI

First Produced at the Theatre des Italiens, Paris, 1843.

Dramatis Personae

DON PASQUALE, an old bachelor RICHARD GOLDING
DR. MALATESTA, friend of Don Pasquale EVAN THOMAS
ERNESTO, Don Pasquale's nephew ROWLAND JONES
NORINA, young widow VERONICA DUNNE
A NOTARY MURT McINERNEY

Valets, Chambermaids, Dressmakers, etc.

Time: 18th Century. *Scene:* Rome.

TEN MINUTE INTERVAL BETWEEN EACH ACT

Conductor NICHOLAS BRAITHWAITE
Producer HARRY POWELL-LLOYD
Director of Choral Training JOHN D. PARRY

Chorus

Sopranos: Ann Roche, Marion Conway, Breda Roughan, Tess Wallnutt, Patsy Pryle, Cora Culligan, Jane Humphries and Ann Walsh.

Contraltos: Patsy Buggle, Agnes O'Reilly, Margaret Hogan, Peg Martin, Violet Houlihan and Margaret Rush

Tenors: Jack McGrath, Paddy McInerney, Jack Fennell, John Carmody, Joseph Kiely, Jerome Finnucane, Michael Ryan and T. A. Reidy.

Bases: Paddy O'Malley, Senan Shalloe, John Roughan, Eugene O'Mahony and Peter Nugent.

Orchestra

LEADER: Brendan O'Reilly; Violins: Mrs. Rathborne, Camilla Gunzl, Camilla Allison and Ethel Thwaites; Viola: Margaret Healy; Cello: Cecily Hake; Double Bass: Shane Cleary; Flutes: Jennifer Grocock and Doris Keogh; Clarinets: Peter Wright and J. Daly; Oboes: Christine Geer and Kevin Kavanagh; Bassoon: Clare Keall; Horns: Ted Egan, W. Moore; Trumpet: Bill Haughton; Trombone: Brian Jacob; Timpani: J. Bonnie.

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